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MONSTER WORLD

VOLUME 1
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MARCH 1975



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FRANKENSTEIN

THROUGH
THE YEARS ... 28



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DRACULA LIVES!

by PHILIP RUSSO

*Are there such beings as
Vampires and Draculas?*

VAMPIRES:

Astral forms living at the expense of persons from whom they draw vitality and strength. They may be either the astral bodies of living persons, or of such that have died, but which still cling to their physical bodies buried in the grave, attempting to supply them with nutrient drawn from the living, and thereby to prolong their own existence. Such cases are especially well-known in the south-east of Europe—Moldavia, Serbia, Russia, and in Vourdalah.

(the above explanation appeared in a dictionary of Magical Terms from the year 1527).



Bram Stoker wrote *Dracula* when good gothic stories were on the way out. He created a landscape of the human soul and worked for Bela Lugosi.

Bela Lugosi didn't have an exclusive right to Vampirism; nor did Bram Stoker, the author of Dracula.

Vampires have been with us since the ancient Babylonian culture—time and again they have surfaced, through the ages, to menace man.

In the writing of the great physician and occultist Theophrastus Paracelsus of Hohenheim, we are treated to the invasion of vampirism through love and suicide.

"A young man killed himself on account of his passion for a married lady. The woman loved him, but did not encourage his advances on account of her marriage obligations. After his death, his astral form became attracted to her, and, as she was of a Mediumistic temperament, he found the necessary conditions to become partly materialized. It required a long-continued effort of her will, and a course of treatment, until she finally freed her soul of the vampire."

Everyone is familiar with the well-documented Draculas of the Middle Ages, especially Marshal Gilles de Rais of France, and Vlad the IV, a prince of Walachia.

In de Rais' case, it has been confirmed that over a ten-year period, the Baron killed over 200 young children after committing sexual perversions on them. Many see him as the devil, but his story exudes a bizarre mixture of blood and charm as he repents in the courtroom for his horrendous crimes. The handsome, wealthy young nobleman was hanged with his accomplices, and his dying moments brought floods of tears from the very parents of the children he murdered. In Gilles de Rais, an inexplicable frenzy impelled him from victim to victim; always the object eluded him.

And what of Vlad, sometimes called Dracula? Well, history records him as the darkest, bloodiest, most cruel entity ever to occupy a human body.



Transylvania is in central Romania and the real place is actually quite beautiful. Stoker chose it to house Count Dracula because he thought it had a delightful "other world" sound.

The real Dracula, Vlad the IV of Wallachia. In the 15th century he impaled over 40,000 people on long pointed stakes. If anyone complained of the smell he would impale him on a higher pole than the others so the visitor would not be offended by the odor.



His specialty was impaling his victims on long pointed wooden stakes. It is as "Vlad the Impaler" that he is best known. He revelled in the agonies of his prisoners, whom he subjected to that cruel death; and when a guest expressed disdain at the odor emanating from the victim, the evil prince immediately ordered the execution of his visitor on a higher pole than others so

that the smell would not offend him. His other aberrations were also maniacal in nature: he'd slit the bellies of his pregnant mistresses, or set fire to a hall full of sick poor people to get rid of them. Slavic lore has it that the demon Vlad was killed fighting the Turks. And before he was buried, they chopped off his head. Ironically, and in the best Dracula tradition, when the crypt was opened in 1931, his body was gone, probably removed soon after his death by monks who feared desecration of their burial ground.

Vampires are not restricted to the male sex. In fact, more cases of female vampires have emerged, especially around the turn of the century . . .

The year, 1916. The place, Bombay, India. Summer, unbearably hot in the overcrowded city. Wealthy maharajas and supporting English gentry moved into plush hillside mansions seeking relief from the oppressive heat and humidity. Among these elite escapees was a pretty young English widow. Not more than thirty years old, with a snow white complexion and beautiful features. Her husband, a major in the British army, had been killed during the first days of World War I. She was without children or relatives.

Among India's upper classes, there was a popular habit . . . throwing extravagant parties running into the early hours of morning. One night, after attending such a party, the young widow and a woman companion were travelling home in a ricksha. Suddenly a ricksha in front of them crashed into an embankment seriously injuring several people.

The two women pulled over and went to see if they could be of any help. The scene was very bloody . . . suddenly the young widow, for no apparent reason, jumped on top of the man most seriously injured. She then began sucking the blood from his open wounds.

Her companion was shocked.

One of the real historical models for Stoker's Dracula was Baron Gilles de Rais, a marshal in France. In a ten year period he murdered over 200 children, a tribute to bloodthirstiness.



Horrified spectators rushed to help her pull the widow free of the injured man. By then she was in a state of frenzy.

Embarrassed, her mouth and face smeared with blood, the young woman was carried off to a hospital. Later, after being released, she explained her need for human blood.

As a child, she was very weak. The family physician placed her on a diet of raw meat with the hope of strengthening her frail body. While in England, she had no problem obtaining her raw meat supply. But once in India, she was forced to ration her daily intake, sometimes going without meat for weeks at a time. The sight of the bleeding victim drove her into a psychotic state. She died two months later.

Recently, a San Francisco newspaper ran the following ad: "Are you a vampire?/Replies confidential/ Write this paper . . ." The paper was the San Francisco Chronicle, and the man who wanted answers was Prof. Leonard Wolf. Amazingly enough, there were responses. One letter said: "Dear Sir: Yes, I am a vampire. I have been for two years." Another said: "Dear Sir: I am a vampire. What can I do for you?" The shortest was: "Dear Sir: NO!"

But one reply was serious, and Prof. Wolf met with San Francisco's only genuine vampire. "One day a friend phoned," Wolf recalls, "and asked if I still wanted to meet a vampire. It turned out that the 22-year-old vampire named Alex had been turned on to blood drinking by some acquaintances while on a drug trip. Shortly afterward, he went to Tijuana and got married, but the bride did not share his proclivity towards bloodsucking, and left him the next day. However, Alex was able to find plenty of males and females who are on blood trips. It "turns him on," and he says that the question of whether or not to engage in it is a matter for passion to decide. Alex says that a lot of people are on a masochistic kick. 'They have to do it in some dark corner, and the darkest corner they can

find is me.'"

Prof. Wolf feels that we are in the midst of a vampire craze, but how long it will continue is an open question. He teaches a course on Dracula at San Francisco State University and has published a book, "*A Dream of Dracula: In Search of the Living Dead*". He placed the ad in the paper to find out what responses might occur.

He classifies the vampire as the highest monster of all (above ghouls, wolfmen, etc.). He's a man most like us because he has a will. But what does he choose? Evil . . . He chooses eternal life outside of God's protection; he represents man's hidden desires. What he drinks is the soul, and that's the test of evil. These creatures have no soul. The vampire has animal vitality and lawlessness, fusing many of the things man would like to be. He's the most vivid reminder of the worst aspects of our society. Prof. Wolf says, "we are now in the post-post-post-romantic era, and the epochs in which the vampire emerges fascinate me. The middle of the 18th century, the early 19th, late 19th and our own age, all have seen its resurgence. All of these times experience suddenly-shifting attitudes about values, about God and sex. These cultural shifts produce the vampire as an object of interest for culture. One thing is for sure. This whole thing will exist as long as human beings feel isolated from their culture, and it will get worse."

"As it resurges, it gets bigger and bigger. As long as there is alienation, as long as society has no deep creative outlets to offer, particularly to young people, the only way to feel alive is in the grip of some terrific force; and the Satanic power has that vitality. Everyone takes reason for granted, and because the machine is so extraordinarily inhuman, people distrust reason. What I am hoping is that through books like my own, we can bring reason and passion back together."

We hope he makes it. Don't you? . . .



CLOSE-UP

KOLCHAK:

the

NIGHT STALKER

by MAX WELDON

Do you remember a television series called "Casey, Crime Photographer" . . . No? Well, how about "The Outsider" or "Riverboat" . . . hm m . . . Maybe you recall the successful detective series based on Mickey Spillane's brutal hero Mike Hammer. All of these shows had one thing in common: The star . . . Darren McGavin.

After twenty-five years of acting and three years of laying-off from television (except for an occasional special like "Tribes"), Darren McGavin now finds himself in his fifth series, "The Night Stalker".

Back in 1972 "The Night Stalker" was produced as an ABC-TV "Movie of the Week." It was funny, even corny at times, as the story's main character, Carl Kolchak, a down but not-quite-out newspaper reporter, discovers a vampire in Las Vegas. The picture registered big numbers in the rating columns, so a little later that same year a sequel was made, entitled "The Night Strangler". This one was about a Jekyll-Hyde madman in Seattle. It, too, was a goosepimply hit with the audience.



Darren checks the composition of a scene.



For those of you who haven't seen "Kolchak: The Night Stalker", it's about a crime reporter who joins a wire service because his former newspaper editor just didn't believe his stories of ghouls and werewolves. Kolchak is based in the Windy City, Chicago. Being attached to the wire service allows him to travel around the country to hunt the dark and shadowy monsters of the world.

Although the viewer is given a glimpse of the supernatural phenomena, the proof is always missing; so Kolchak can never reveal what he discovers to the world. This aggravates Kolchak's boss, wire service editor Tony Vincenzo, played by the talented Simon Oakland. Nevertheless, Kolchak is able to exonerate himself, and is soon off on another macabre caper.

McGavin's concept of Kolchak differed considerably from the original script ... "When I first read that script," said Darren, "they had the Kolchak character wearing Bermuda shorts—imagine—and a golf cap

Darren McGavin making sure that all goes well with the shooting of *Kolchak: The Night Stalker*.

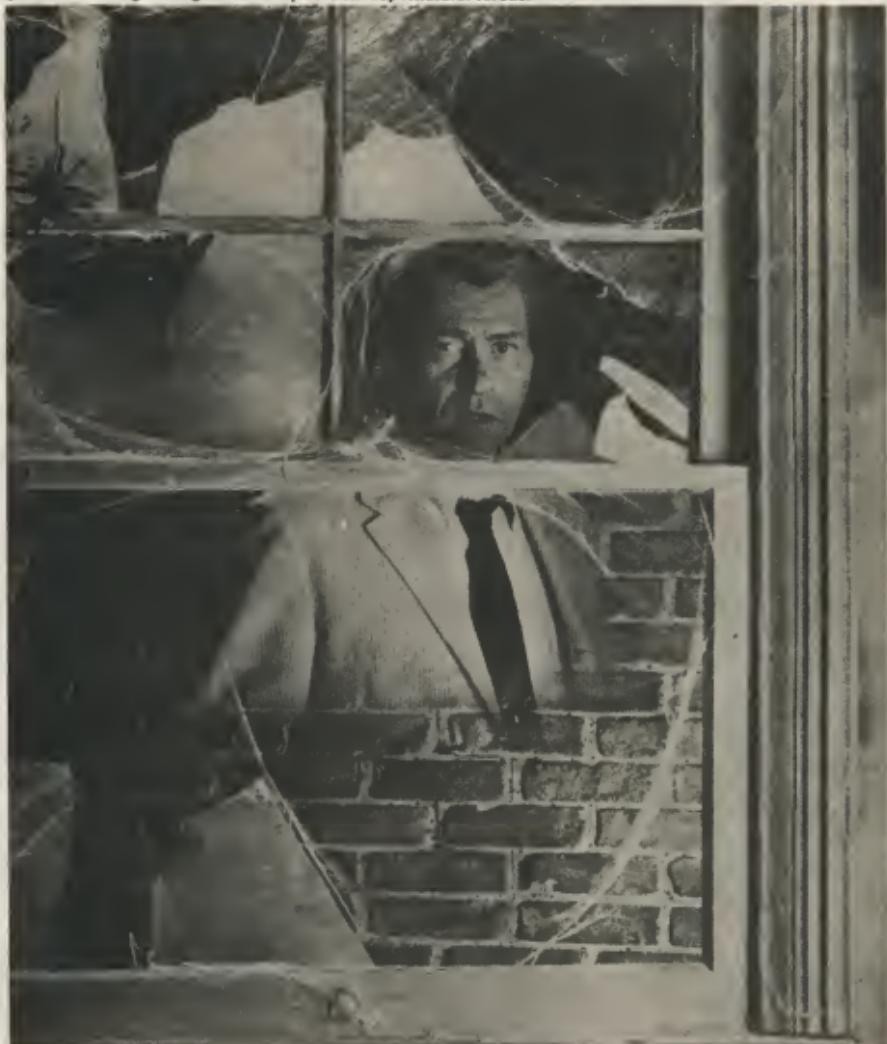


from the Dunes Hotel. Now, as an honest hardworking reporter, I ask you, was that accurate?"

He's right, I thought.

"This guy—I've got him in my mind, see—and he's been fired from the New York Journal American in 1955. That day, the day he was fired, he was wearing a

Kolchak is a hard-bitten reporter with a nose for news and an open mind, which have led him to specialize in the pursuit of strange beings and unexplainable supernatural forces.



seersucker suit, a black string tie and a white shirt with a button-down collar. So he's still wearing 'em. He hasn't bought a suit of clothes since he was fired. Why? Well, he's on *that* salary for one thing. Newspapermen are not notoriously overpaid. How many of your pals wear \$300 suits? And besides, he's constantly trying

to get back to New York. He wants to be wearing the right uniform when he gets there. Well, the truth is, I love Kolchak. He's terrific. What he's saying to the whole world is beautiful—the heck with you, brother, I'll get my story anyway. He's a man in a million."

What he's saying is Kolchak is a sort of

newspaperman's Columbo.

All of a sudden Darren McGavin is doing horror . . . Why?

"I was never a fan of horror movies. I'm too much of a realist. In the *Night Stalker*, we try to deal with our primal fears, the fear of darkness and the fear of the unknown."

And what about monsters?

"Let's first define the word *Monster*.

They are creatures of legend, and there are only about half a dozen really . . . vampire, werewolf, Frankenstein . . . we're even pulling a couple out of Greek mythology, a Medusa-type monster, for one."

Many people feel "*The Night Stalker*" should show more of the *monster*, but McGavin disagrees . . .

"I don't want our viewers thinking we're a



The blood of a massage parlor girl still fresh on the shoe of the Ripper . . . one of Kolchak's more bizarre stories.

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Simon Oakland, as Tony Vincenzo, Kolchak's boss and editor of the news wire service.

monster-of-the-week thing. As I mentioned before, I have a terrible sense of reality, and I look at a guy in a rubber mask and I say, 'there's a guy in a rubber mask.' That bores me. It's much more frightening if the lights suddenly go out in the house and something starts scratching at the door and you don't know what the hell it is," he said.

"You open the door and there's nothing there. You shut the door and pretty soon it starts again. THAT'S SCARY!"

Will the Night Stalker be using any famous or otherwise important ghost stories?

Darren says, "No way . . . No ghosts and no ghost stories. Ghosts are much too human."

"But then won't you be faced with a shortage of monsters?"

"We're facing the problem of a scarcity of monsters," he admitted, "but there are a lot of other possibilities. For instance did you know that Jack the Ripper was never killed? He was chased out of England, France, and a couple of other places, but his death is not documented . . . In Paris, they arrested a Jack the Ripper, sentenced him to the guillotine, and the guillotine stuck, so they let him go. In Germany, they tried to hang another, and the noose broke. When Kolchak hunts him down in the Night Stalker, he traps him in an empty swimming pool, douses him with gasoline and—BooM! Up he goes in flames . . . mysteriously there are no ashes. Is he some sort of supernatural manifestation? Will he reappear?"

"Now, if that doesn't scare the bejezuz out of a lot of folks, nothing will."

Is there any truth to the rumors that Night Stalker is facing a scarcity of story plots?

"We've got a lot of latitude in finding spooky stories, but I insist on believability.



A short while ago, I visited my home town, St. Louis (Darren was there for a high school reunion celebration), the whole downtown area of the city is boarded up, block after block after block. *Something's gotta be living in there,*" he said with a gleam in his eye.

"Then there was a legitimate news story recently about an Antarctic expedition that found live amoeba thousands of feet underground, ALIVE after nearly five million years. We've built a story on that. The amoeba is brought to the surface, and, over the course of a long weekend, it grows into something quite scary."

"What the audience should be convinced of is that what they are seeing can happen, did happen, or will happen, even though we have no evidence to support it."

Kolchak: The Night Stalker represents a significant personal victory for Darren . . . He recalls, "I told them right then, on the first day of movie shooting, that they ought to make it a series. They laughed. They had no conception of what we had. But I'd seen a lot of TV shows, and I had a sneaking suspicion . . . (laughter)

"In this deal, though, they've given a little. We control our own destinies. I'm making darn sure things go in the right direction . . . I own a big hunk of the show."



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water. It's really that easy and
foolproof!


waterstiks

Jose was born in Buenos Aires, Argentina in the mid 1930's. As a youngster there, he loved to read comics,

and was attracted by the work of several United States cartoonists. At this early time of life, Jose decided to become an

artist. It took a long time for his dreams to turn into reality. He got his first chance to get into the world of comics when as a

The MONSTER COMICS WORLD of **JOSE DELBO!**



student he met Carlos Clemen, a great Argentinian cartoonist and illustrator, who gave him the first lessons on comic art. Jose worked for him as an assistant doing backgrounds and some inking. While attending High School, he published his first comic strip at the age of 14. Later, he attended The Pan American Art School of Buenos Aires and after graduation went to the Academy of National Arts, where he studied illustration.

Since then his work has appeared in many magazines published in Argentina, Chile, England and Brazil where he lived for two years doing cartoons, and a daily newspaper strip.

He arrived in the United States in 1965 and now lives in suburban New Jersey with his wife and children. He is kept busy doing assignments for various comic book companies such as Charlton Comics (where he drew Billy the Kid for 8 years), Dell Publishing, Western Publishing and D.C. Publications.

We hope you all will enjoy Jose's story and look forward to seeing more of his work in future issues of MONSTER WORLD.

IT ALL STARTED WHEN I WAS JUST ABOUT 13...

STOP THAT CONSTANT SCRATCHING!

I CAN'T HELP IT, MOM!
MY HEAD JUST KEEPS ITCHING!

I GUESS AT THAT POINT IT BUGGED MY MOTHER MORE THAN IT DID ME...SO OFF WE WENT TO A SKIN SPECIALIST...

IT'S REALLY NOTHING TO WORRY ABOUT...YOUR SON MERELY HAS A SCURF WHICH FORMS ON HIS SCALP...JUST A CASE OF...



COMMON DANDRUFF

SCRIPT BY TONY TALLARICO

ART BY JOSE DELBO



I THOUGHT THE HIGH SCHOOL KIDS WERE ROUGH ON ME...IT WAS NOTHING COMPARED TO THE COLLEGE CROWD...

YOU'RE A REAL FLAKY GUY!
HA-HA-HA-HA-HA!

IT GOT TO THE POINT OF AFFECTING MY STUDIES

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SUCH A BAD CASE
OF NERVES...ALL DUE
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MIGHT HELP YOUR ITCH!



PARIS WAS FANTASTIC...ALMOST!



THE ITCH BECAME SO BAD... I COULDN'T EVEN SIT STILL FOR A HAIRCUT.

SORRY,
SIR!

SCRATCH

EUROPE WAS NOT FOR ME...
PERHAPS A WARMER CLIMATE
WOULD HELP...

SCRATCH SCRATCH



INDIA WAS EVERYTHING THAT I
HAD READ ABOUT... THE VERY
RICH AND THE VERY POOR ...
I FELT TOTALLY ALONE
IN THE CROWD.



SCRATCH
SCRATCH

I CAN
HELP YOU,
YOUNG
AMERICAN.

THE ONLY WAY YOU WILL
FIND PEACE IS THROUGH
THE TEACHINGS OF GURU
MAHARI... SEEK HIM AND
PEACE WILL ENTER
YOUR BODY!

HE SURE
WASN'T
HARD TO
FIND!



KNOCK! KNOCK!

WELCOME, MY
BROTHER! WE
HAVE BEEN
EXPECTING
YOU!



A WEEK OF MEDITATING CHANGED
MY ATTITUDE TOWARDS MYSELF AND...

AFTER YEARS OF CONSTANT SCRATCHING AND
ITCHING MY PROBLEM SEEMED TO HAVE
DISAPPEARED... WITH MY HAIR.



AS I ENTERED MY ROOM THAT NIGHT,
I SENSED THE PEACE THAT MY NEW
LIFE WOULD BE FILLED WITH.



A LIFE OF PEACE... INNER PEACE!!!
I WAS AT LAST FREE OF THAT DANDRUFF
-FREE OF THAT MIND-WRECKING ITCH... THE
TORMENT THAT HAD BEEN WITH ME FOR SO
LONG WAS GONE !!



I WELCOMED THE NIGHTS PEACE
THAT WAS SOON TO ENGULF ME...



A FAINT SUDDEN TINGLING SEN-
SATION RAN THROUGH
MY SCALP...



THAT MADENING ITCH
HAD RETURNED AGAIN...



BUT NOW IT WAS DIFFERENT... THE AGONY I HAD SUFFERED
FOR SO LONG NOW WAS CONFINED TO ONE NIGHT... AND
I WOULD NOT SUFFER ALONE... FOR I HAD MANY BROTHERS
ALL WHO NOW JOINED ME IN A VENGEANCE OF BLOOD-
SPILLING AGAINST ALL THOSE OUT IN THE WORLD THAT
DID NOT UNDERSTAND OUR TORMENT...

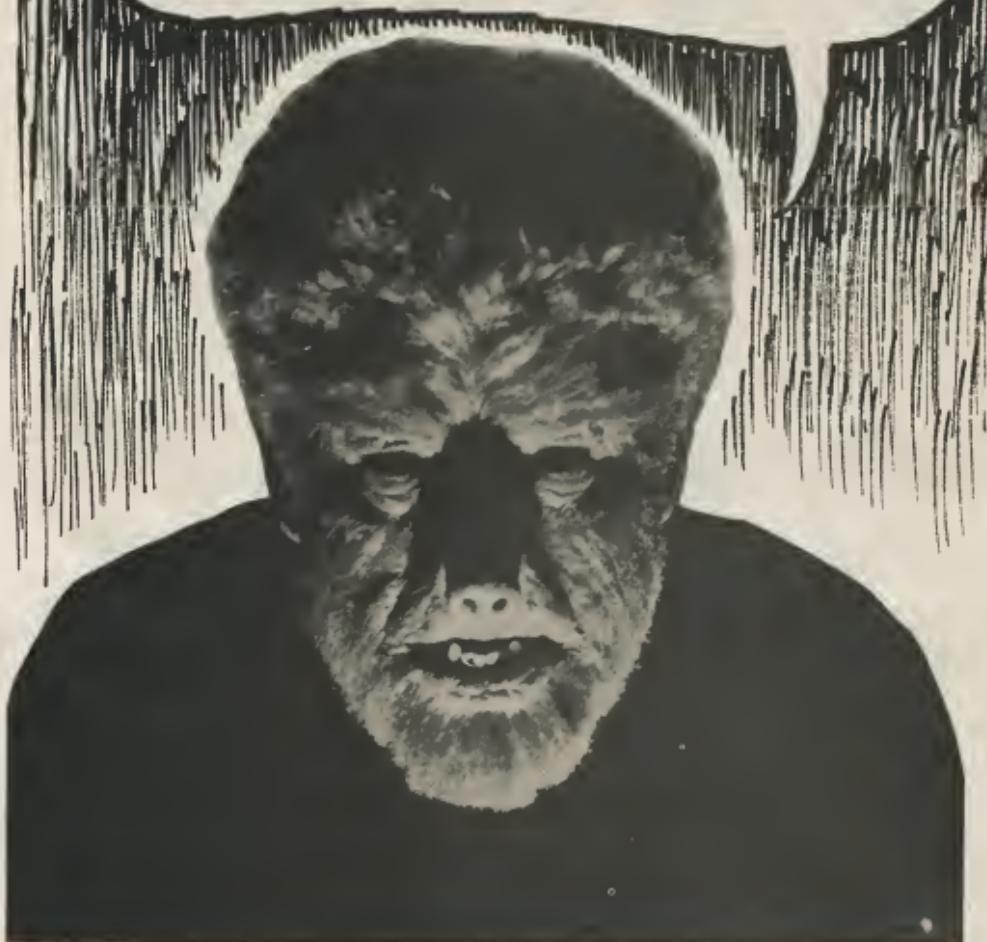


THAT WAS LAST NIGHT... NOW AS I SIT IN
MEDITATION AND PEACE I WONDER WHICH
ONE OF YOU OUT THERE WILL BE NEXT TO
JOIN US? DO YOU NOW FEEL A SLIGHT
TINGLE IN YOUR SCALP? GO ON, SCRATCH
IT... IT'S JUST COMMON DANDRUFF!



HA-HA-HARROOOOoo! THIS WAS THE MOST BEWITCHING STORY I'VE EVER READ! IT BROUGHT BACK OLD MEMORIES OF MY YOUTH...THE ONLY DIFFERENCE WAS THAT NONE OF MY FRIENDS HAD THE NERVE TO MAKE FUN OF ME....**WHAT WAS THAT?** ONE OF YOU OUT THERE SAID THAT I NEED A **SHAVE!!**...REST WELL TONIGHT, FOR IT IS YOUR LAST NIGHT OF PEACE!!

HA-HA-HARROOOOoo!



FRANK EN STEIN

THROUGH THE YEARS!

by RON WEISS



It seems that some monsters never die. Their popularity is ageless. They become a permanent part of our culture. Such a monster is Frankenstein. The young and the not-so-young, the educated and the uneducated, the sophisticated and the naive have all encountered this creature in one medium or another and felt pity or fear for the dull giant whose only crime, it seems, is his monstrous ugliness.

There have been dozens of films involving Frankenstein, but the original monster came from a book written in the early 19th century. One would probably think that the work was created by some middle-aged fiction writer with a wild imagination. In fact, the author was a twenty-year-old girl by the name of Mary Shelley who, while living in Switzerland and confined to her home due to bad weather, decided to amuse herself by writing a ghost story. What a "ghost story" it turned out to be! Entitled "Frankenstein, or the modern Prometheus", the book was a big success, and even after 150 years is still considered to be an outstanding and unusual horror piece. Her intent, however, wasn't just to frighten her readers, but to point out to them, in symbolic terms, man's recklessness and inhumanity. Some readers overlooked this and saw only the fear elements of the novel.

The name Frankenstein conjures up a certain picture in the mind. A giant of a man with a stitched-up skull and electrodes in the neck. This is the monster that the movies created. The one Mary Shelley described was somewhat different. She wrote, "His limbs were in proportion, and I had selected his features as beautiful . . . his yellow skin scarcely covered the works of muscles and arteries beneath; his hair was of lustrous black and flowing; his teeth of pearly whiteness; but those luxuriances



The original movie poster advertising "Frankenstein"

only formed a more horrid contrast with his watery eyes, that seemed almost of the same color as the dun white sockets in which they were set, his shrivelled complexion and straight black lips." Frightening yes, but not too similar to the movie Frankenstein.

If I were to ask you who was the first actor to play Frankenstein in the

movies, you would probably answer "Boris Karloff". But twenty-one years before anyone had even heard of Karloff, in 1910, a man by the name of Charles Ogle played the role of the monster in a silent film made by Thomas Edison's film company. His makeup was carefully based on Mary Shelley's description in the book, and Ogle put it on himself.

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Frightened townspeople
stare at the huge monster

A publicity writer for the Edison Company wrote, "A giant in stature, Mr. Ogle attracts instant attention whenever he appears on the screen, and from that moment never fails to hold it. (He) has a power that is not easily forgotten."

In this version, the monster is created not by a doctor but by a college student who is obsessed with the creation of life. "He is convinced," says the publicity, "that he has found a way to create the most perfect human being the world has ever seen. To Frankenstein's horror, instead of creating a marvel of physical beauty and grace, there is unfolded before his eyes an awful, ghastly, abhorrent monster."

The Ocean Film Corporation released the second Frankenstein version in 1915, called "Life Without Soul", with a British actor, Percy Standing, playing the monster. The film had locations in Florida, Arizona, Georgia, Colorado, and New York. Publicity for the picture described Standing as "awe-inspiring, but never grotesque, and indicates the gradual unfolding of the creature's senses . . . with convincing skill. At times, he actually awakens sympathy for the monster's condition, cut off as he is from all human companionship."

In 1931, Universal Pictures began the filming of the first sound version of "Frankenstein." A former truck driver

with some stage experience named Bill Pratt was selected as the man to play Frankenstein's monster. Pratt, better known as Boris Karloff, did not know at the time that the film would change the course of his entire life. He was now 44 years old and had been making films for 12 years, mainly doing character parts, such as a mesmerist in the 1926 film "The Bells". Karloff tested for the part,



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which included a four-hour makeup session with makeup artist Jack Pierce, and came out a winner. Out of layers of cotton and rubber, Pierce constructed an overhanging brow for Karloff, put wax over his eyelids, and pulled his mouth down and to the sides with invisible clamps made of metal. He tried different combinations of colored greasepaint until finding one that suited

him—a blend of blue and green that made the monster look a corpse-like grey. Said Pierce, "I made his arms look longer by shortening the sleeves of his coat. His legs were stiffened by steel struts and two pairs of pants. His large feet were the boots asphalt-spreaders wear." The whole costume weighed around 48 pounds and it took a total of five hours to apply and remove all the



The giant monster is hunted by the townspeople.



Flames climax the final end of the monster . . . but his popularity has kept him alive through many other films.

makeup. Karloff spent his time alone, his head covered with a cloth, as he was led to and from the set.

Some people have said that *anyone* could have played the part—all you had to do was growl and walk funny. But

Karloff brought pathos and sensitivity to the character, something a less capable actor could never have done. Oddly enough, he received little credit in the actual film itself. The opening credits show that the monster is played by "?". Soon enough, though, his name and face were to become familiar to the entire nation. It should be said that off-screen Karloff was a very gentle in-

dividual, much loved and admired by his fellow actors, and a very versatile performer. Till the end of his life, he was always thought of as Frankenstein, even though he only made five such pictures—"Frankenstein", "Bride of Frankenstein", "Son of Frankenstein", "House of Frankenstein", and "Frankenstein 1970". And in the last two, he played mad scientists—not the monster!

Universal released "Frankenstein" in 1931, a year in which the United States was suffering through a great depression. It was not uncommon to see long bread-lines forming in the streets or to see women peddling apples to earn a few meager cents. These were unhappy times for the entire country—a nation that previously had known only of prosperity. Fortunately, there was a

"Son of Frankenstein" (Universal 1939) had Basil Rathbone playing the doctor's son and Bela Lugosi as the monster's caretaker, with Karloff as the monster.

place to go where one could forget his problems and give his weary mind a rest. That place was the movies. People wanted to see faraway places and strange creatures. They wanted to laugh, they wanted to be amazed, and they wanted to be frightened. In a year that saw so many suffer from great poverty, incredibly men, women and children scraped together enough money to go to the movies. And "Frankenstein" brought them there in droves. Box-office records were broken throughout the country. And if they came to be frightened, they came to the right place. The film opens with a prologue spoken by actor Edward Van Sloan in the form of a warning: "We are about to unfold the story of Frankenstein, a man of science, who sought to create a man after his own image without reckoning upon God. It is one of the strangest tales ever told. It deals with the two great mysteries of our creation, life and death. I think it will thrill you. It may even



shock you. It might even horrify you. So if any of you do not care to subject your nerves to such a strain, now's your chance to . . . Well, we've warned you."

The film was found so terrifying by some patrons that theater-owners hired doctors and nurses to be in attendance to care for those whose hearts couldn't bear the strain, and ambulances were often parked outside in the event of an emergency.

The opening scene of the story shows a cemetery and gravestones at the twilight hour, a very familiar horror setting nowadays but somewhat unfamiliar then. Dr. Frankenstein's laboratory, up in a high tower, contains equipment that flashes and sparks like a Fourth of July fireworks display. The monster is brought down from a long, tall trestle through the opening in the roof, in the midst of a brutal thunderstorm.

Surprisingly, the first sight of the monster still sends a shiver down the spine. The deep-set eyes, the scars, the high forehead are especially frightening when seen on a large theater screen rather than on TV. Yet, despite the makeup, we feel a great amount of sympathy for this half-human creature, perhaps because we know how unfortunate his fate will be.

The scenes of the Frankenstein monster finally being tracked down by the townspeople are done in an obvious studio setting, but the lack of realism didn't seem to make very much of a difference to the relatively unsophisticated audiences of those days.

Two versions of Universal's "Frankenstein" are available—a censored and an uncensored version. In the former, the one usually shown on television, the monster encounters a little girl on a river bank who is tossing petals of a flower into the water to see them float. Frankenstein gazes at this action and is both amazed and amused. Abruptly, however, there is a cut to the father of the girl carrying his now dead child through the street. A look at the uncen-

The marriage ceremony scene from
BRIDE OF FRANKENSTEIN (Universal 1935).
Eliza Lanchester as the lovely bride.



sored version will let us know what went on between the monster and the girl.

Frankenstein, thinking that the pretty girl will float like the pretty petals, throws her in the water. This is done with complete innocence, and is in no sense malicious or cruel. The youngster drowns, and the monster, only beginning to grasp the situation, stumbles away in anguish. Yet, the TV version invites the audience to imagine that Frankenstein did God-knives-what to the girl, something far worse than the actual scene portrays. Such are the perils of censorship.

"Frankenstein" was directed by an Englishman, James Whale, whose prior experience was in British theater and two fairly successful war films, "Journey's End" and "Waterloo Bridge". He is the one who should be credited with the selection of Karloff as the monster. Said Whale, "Boris Karloff's face fascinated me. I made drawings of his head, added sharp bony ridges where I imagined the skull might have joined. His physique was weaker



The bride and the happy groom

than I could wish, but that queer, penetrating personality of his, I felt, was more important than his shape, which could easily be altered."

To play the mad doctor Whale chose an old friend, Colin Clive, because he just naturally looked half-crazed. One of his most famous lines in the film were, "That body has never lived! I created it with my own hands, from bodies I took from the grave, the gallows—anywhere."

There is one major difference between the novel and the film. Shelley writes that the monster is essentially a warm and kind being, but is driven to violence by loneliness and a society that is unable to accept him. The movie has the monster being accidentally implanted with a criminal brain instead of a normal brain.

There has always been confusion concerning the monster's name. Shelley never gave him any name at all. So it was not until the 1930's that the audiences began calling both the creature and his creator Frankenstein.

Because of the success of "Frankenstein", a sequel was soon produced, called "The Bride of Frankenstein". This one saw Karloff survive a fire inside a windmill to return and haunt his creator. The doctor builds a female companion for his monster, but the two just aren't meant for each other, and he ends up blowing himself and his bride up in an immense explosion.

This was to be James Whale's last such film for Universal. He was criticized by the company for making the monster "too human" to be truly horrifying. In "Bride", Frankenstein meets a blind man in a cabin in the woods who is unaware that the intruder is a monster. The man befriends the beast, and has him smoke and talk and laugh with him. It has been said that even Karloff objected to this, taking the same stance as Universal that the monster was becoming too human. To some, though, the scenes with the blind man are the best in the film and, in fact, make it the best Frankenstein movie ever made.

"Son of Frankenstein" (1939) followed in what was to be Karloff's last appearance as the monster. The film has some exciting moments, thanks mainly to a spine-tingling performance by Bela Lugosi, a broken-necked murderer who survived a hanging and is looking for vengeance.

The floodgates were now open for many more Frankenstein pictures made in the late Thirties into the Forties, using a variety of actors in the title role. Lon Chaney, Jr., Bela Lugosi, and Glenn Strange all gave it a shot, but they pretty much paled in comparison to the great Karloff. Lugosi, incidentally, was approached to star in the original "Frankenstein" but turned it down. He had already gained fame as Count Dracula and evidently did not feel he was right for the part of the monster—fortunately for Karloff. Strange played Frankenstein in "Abbott and Costello Meet Frankenstein", and in later years had a continuing role in the "Gunsmoke" TV series. Chaney, of course, played scores of monsters, including the Wolf Man and the Mummy.

Mary Shelley, quite luckily for the producers of future Frankenstein epics, never indicated whether the monster lived or died in the end. So he has been able to return again and again, having survived beatings, fires, volcanic eruptions, explosions, electrocutions, and

The
monster
is back
and
no one
can
stop
him!

He's
never
been
more

SHOCKING !

SHOCKING !

SHOCKING !

THE EVIL OF FRANKENSTEIN



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Written by John Elder · Directed by Freddie Francis · Produced by Anthony Hinds · A Hammer Film Production · A Universal Release

THEATRE

The theatre poster from
a much more recent production.

other assorted unpleasantries. He has been frozen in ice, kept in a state of suspended animation, and been sustained in a pit of sulphur. Maybe it is this indestructibility that explains why Frankenstein is so popular around the world. Mexico, Spain and Japan have all made films based on the Shelley novel.

In the Fifties, a Frankenstein revival of sorts took place in this country. "The Curse of Frankenstein", done in 1957, was the first version filmed in color. It starred Christopher Lee as the monster, but due to copyright problems, he was not permitted to use the Karloff makeup, and wound up looking more like the 1818 version than the 1931.



Peter Cushing (right), as Dr. Frankenstein, again stars in the most recent Hammer Productions' "Frankenstein and the Monster from Hell."

Made by Hammer Films in England, it was a big financial success. However, the script and dialogue dealt mainly in cliches, and it suffered from a far-too-realistic operation scene. The monster had either one, two, or four eyes depending upon where the film was being viewed. In England, he had one eye, America two eyes, and Japan four eyes.

The success of "The Curse of Frankenstein" brought forth a sequel, "The Revenge of Frankenstein" the following year. The mad doctor is now called Dr. Stein who returns in the end as Victor Frank. This film has little to do with the original, and it would seem that the name Frankenstein was put in the title only to draw an unsuspecting public into the theater.

Boris Karloff returned to the scene in 1959 in "Frankenstein 1970", but it turned out to be just another shocker, not very entertaining, and a big comedown for the King of Frankensteins. Karloff plays a descendant of the original Dr. Frankenstein who gets involved with a moviemaking company.

The Sixties saw a steady number of

these pictures being produced, "The Evil of Frankenstein", "Frankenstein Created Woman", and "Frankenstein Must Be Destroyed" among them.

It would seem about time for another Frankenstein revival, considering that nostalgia is currently riding a popularity wave, and that monster films in general have been big at the box-office. The most recent TV remake of Frankenstein was done in 1973 by ABC. Starring Jack Palance as the monster, it received rather mixed reviews and a relatively unresponsive audience. Since then, artist-filmmaker Andy Warhol has released the wildest of all versions, bearing little or no resemblance to the actual novel. Filmed in 3-D, it is for an adult rather than a family audience.

The theme of man creating a living being that eventually destroys him has been a popular one for over 150 years. From Mary Shelley's version to now, many changes have taken place, but that one idea has remained intact. Shelley never heard of movies or 3-D or Andy Warhol. She was merely attempting to break up a dull period in her life by writing something exciting. Certainly, her contribution to literature and to the world of film monsters will be hard to equal.

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POSSESSION BY DEMONS

by MAX WELDON

"Sheer Terror . . . I'm actually frightened . . . look, see my hands . . . they're, they're shaking," so said one viewer as she left a special screening of a new all-Black horror flick, "Abby".

"Abby" is American International's latest release and the Black community's answer to William Peter Blatty's "The Exorcist".

"Abby," played by talented Carol Speed, is Regan—or rather Abby Williams—the one possessed by a supernatural demon.

The plot of "Abby" follows much the same line as that of "The Exorcist", save for minor details here and there.

We feel that it presents a more exciting drama, as we watch Abby's possession manifest itself physically



Bishop Garnet Williams (William Marshall) and his able assistant Tafa Hassan (Nathan Cook) uncover the tiny chest containing the evil demon.

©



Abby undergoes test to determine the exact cause of her ailment.

through the make-up wizardry of Joe McKenny and the outrageously disturbing special effects of Gene Griggs.

ABBY AT A GLANCE

The eminent churchman and archaeologist Bishop Garnet Williams, played by veteran actor William Marshall, is on an important theological expedition in the Nigerian desert. He is accompanied by a young Nigerian minister, Tafa Hassan (Nathan Cook). The good bishop is determined to establish without a doubt that a link exists between Christian and African deities, that their births occurred simultaneously in a pre-Egyptian civilization. He is searching for traces of a civilization that far outstripped even our own in scientific and technical advances.

As they search together, Williams and



The being of possession.

Hassan are drawn to a network of caves. Within these catacombs of earthly wonder, they find a small box, sealed with a strange phallic symbol.

After careful discussion, the two decide to open the box. Inside they find a

small pile of dark gray ashes which suddenly erupts into a twisting tornado of death and destruction. The bishop and his able assistant are hurled against the limestone walls of the cave. Several of the digs workers are killed. The



Abby's body tries to throw off the evil being that seeks to revenge itself on the physical world through the use of her body.

The manifestation of all spiritual forces is reflected in the physical. Here Abby's demonic possessor begins to emerge, transplanting her entire being.

clergyman has unknowingly unleashed a demonic force second only to Satan . . . or might it just be the all-powerful god of Evil himself?

Meanwhile, in Louisville, Kentucky, the young Rev. Emmett Williams (Terry Carter), is happily moving into the parsonage of his newly-appointed parish with his beautiful wife Abby (Carol Speed), and Abby's mom, Miranda Potter, portrayed by Juanita Moore. Helping with the moving chores is one of the church deacons, Russell Lang (Elliott Moffitt). A short while later, Cass Potter, Abby's big brother happens



The demon in Abby overwhelms the bishop and his son with a sudden display of demonic force.



The demon emerges!!!



The first of the exercises in the ritual of exorcism. (Emmett and Cass hold Abby while the Bishop recites the prayer of exorcism.)

by and is drafted into the moving business as well. Cass, as a member of the Louisville police department, insures a smooth move into the Williams' new home.

Later that evening, tired but happy with the thought of the previous day's labors, the two sleep peacefully. Suddenly Emmett is awakened as a cold chilling wind sweeps through the bedroom. Doors fly open only to quickly slam shut again. The whole house shakes as if caught in the vault of a giant earthquake. Emmett, frightened by the incident, is shocked to find that his wife has slept through the entire mystical experience. He wakes her and tries to explain what

has happened, but the drowsy Abby is unmoved. Something has come over her.

From then on, Abby, with increasing intensity, changes from the sweet, loving person her husband and family knows to a screaming menacing creature who completely disrupts her husband's ministerial activities. She is possessed!

While preparing chicken for a church supper, she injures her arm with a butcher knife, and is hospitalized. She returns home and somehow causes a number of mysterious deaths, including that of Mrs. Wiggins, (Nancy Lee Owens) the church organist.

In desperation, Emmett contacts his father in Nigeria, praying that he can solve his dilemma. Bishop Williams agrees to come to his son's aid.

Meantime, Abby has been placed in

hospital again, for tests to determine the cause of her disorder. However, she runs wild and nearly destroys the entire neurological department.

Emmett and his father return home and are surprised when Abby greets them at the door. She overwhelms both father and son with a display of demonic power, and flees into the night.

Emmett, after regaining his senses, is in hot pursuit. Events also bring Cass to the Williams' home and he, too, joins in the search for his possessed sister.

Subsequently, the bishop realizes that the demonic power he unleashed in Nigeria has taken up residence in his son's wife. He carefully prepares to exorcise Abby, a grim and startling mission. The conclusion will blow your mind.

Monster World gives this flick
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Rated "R"

(Sorry, youngsters!)



Special credit must go to the superb
make-up artistry of Joe McKenny.



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MAN



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THE
SEVENTH
VOYAGE
OF
SINBAD



THIS
ISLAND
EARTH

A TALK WITH A...

by CAROL MEEHAN

You're walking down the street.

Not thinking too much about anything, just looking ahead. Suddenly a pack of wild, ugly monsters is all around you! They're on top of you, then they're gone! They're hairy, grotesque, and wearing animal skins.

What do you do? ... Faint? ... Jump into the nearest phone booth and dial for help? ... Or run screaming in the opposite direction?

"There were all kinds of reactions, some little kids ran away from us. Others cried, older people gave us plenty of room. It was hilarious!" So said Christopher Man, one of those ugly monsters out on the street—Hollywood Boulevard no less. He was on a break in the filming of the ABC television series KORG: 70,000 B.C.! Actors do get hungry after a hectic shooting schedule, and this group with a sense of humor decided to walk to a nearby hamburger restaurant in their Neanderthal make-up and animal furs.

Christopher Man as Tane, in the ABC television series, KORG: 70,000 B.C.



The cover of Korg Comic Book, issue number 1 as drawn by illustrator Pat Boyette, a Charlton Comic

70,000 YEAR OLD TEENAGER

What is an intelligent young actor whose credits include an off-Broadway classical Greek drama, "Trojan Women," doing wearing animal pelts and looking kind of weird? Working, learning and liking it!

We asked Chris how he got the part of Tane in the Korg show.

"The way I got selected was kind of interesting. I was going to take a vacation and go up north. You know, I live in Los Angeles. All of a sudden I got really sick and I had to tell some



Tane, Korg and Bok prepare to hunt for food with crude wooden spears



Korg

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they cope with the hardships of changing seasons.

The story centers around Korg, the leader of a small clan consisting of his brother Bok (Bill Ewing), and his wife and children. Cut off from the larger clan because of an act considered offensive to the leader, Bok would have died in exile; but Korg chose to share his brother's fate and takes his family with him.

To insure authenticity, several technical consultants advised the writers. They included among them

of my friends that I couldn't make it. I had a call-back for Korg, I told my agent, 'I don't think I can go, I'm not feeling too well'. He said, 'Well they're really interested, they want to see you'. So I went anyway. Sure enough, I got the part! It was really fun, I had a good time doing the show."

In the series, Chris plays the eldest son in a Neanderthal family. Jim Malinda is Korg, the father, Naomi Pollack is Korg's wife, Mara. Charles Morteo is the younger son, Tor, and Janelle Pransky is Korg's daughter, Ree. The show depicts the struggle for survival of a family in 70,000 B.C., as they make their way in a world where the unknown is never more than a few hundred feet away. They must learn how to protect their life-giving fire; they encounter strange animals who share their land; and

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curators from the New York Museum of Natural History and the Los Angeles County Museum of Natural History.

We talked to Chris about his experiences and feelings about Korg. "We're not really monsters, we're Neanderthal men living in caves . . . sort of like the first human family. The show's about our existence and how we survived 72,000 years ago.

"For some reason, because we don't look quite human, sort of grotesque, little kids would think of us kind of like monsters. They don't

understand that that's what man used to look like. But that's what the show is teaching them. There are a couple of other tribes in the show. In one episode, 'The Hill People', the other tribe was made up to look so incredibly ugly that we looked beautiful compared to them! They were supposed to be very mean . . . and they looked it! They really looked like monsters.

"We lived in a cave, and our fire that we had was probably from lightning or something that was made of fire. We had to keep the fire going

Mara

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Tane

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because we hadn't invented how to make 'a fire'. We hunt animals and there's a lot of danger and a lot of adventure."



Tane and Korg coping with
hunger eat wild plants

We asked Chris if he was personally able to research the role of Tane.

"The producer of the show did an awful lot of research, he really taught me a lot. Also, the technical advisor we had on the set helped me quite a bit, and I read a lot of books. There's a whole lot of new research, for example, that early man wasn't as 'ape-ish'

as we thought him to be.

"There were a lot of funny things happening on the set. A lot of times the director would change something that the technical advisor said had happened 72,000 years ago. Then there would be a lot of joking as to what actually did happen in those days!

"We worked really hard, 13 hours a day. We were doing two shows a week, 16 shows in eight weeks. Although the schedule was hectic, we were like a big family. Water guns were everywhere and we never knew who'd squirt who and when. I'm glad the schedule was tight, because the make-up and wardrobe alone took an hour and a half to prepare. There were no snaps or pins, everything was tied together with hides and my feet were also wrapped with hides. It was supposed to be as realistic as possible. I also wore "teeth," a denture that went over my regular teeth to make me look buck-toothed. All that money I spent on the orthodontist for nothing!"

We wondered if Chris had developed an interest in archaeology or anthropology since being in Korg.

"More so while I was in the show, but now I'm doing other things. I think our audience has become interested in those areas though. Study guides are being prepared through UCLA and ABC to coordinate with the programs."

Chris is a seasoned actor, 20 years old, 5'7", blue eyes, with a great sense of humor. "You know, nostalgia's big now . . . well In Korg we really take it back . . . to 70,000 BC!" He was in "Trojan Women" while in the third grade. He took some time off from acting at age 12 to have a normal childhood for a few years. He spent one summer living in a tent without the comforts of modern society, eating only vegetables . . . early training for Korg?? Then at the age of 16, Chris got back into acting; he was featured in "Child's Play" with Robert Preston and James Mason.

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Chris plays the trumpet, guitar and drums. In addition to his acting talents. Lately his interests have expanded to include writing and singing. He'd like to go to college to study cinematography and editing when he has time off from acting. He's very interested in film, and would like to get into filmmaking, possibly production. He says he prefers girls who have a sense of humor, who are attractive, and who like to do the things he does.

We asked if Korg featured any large or scary animals.

"In one episode, we attacked a lion who was eating meat we were trying to save because it was scarce. In another story we used a large elephant, kind of like a mammoth."

We asked if the supernatural is

KORG: 70,000 B.C.



Members of the Korg family

brought into the stories much, if at all. In one episode, Korg dreams that his brother Bok will regain his courage following an attack by a bear, if he takes the claws of the bear that injured him. The dream proves to be true, until Bok meets a second bear, and runs in fear when he discovers that he has lost the claws.

Chris replied, "A few of the episodes are like that. There's one about a woodpecker. Obviously we didn't call it a woodpecker, but the

'bird that taps on trees'. And by mistake, the father, Korg killed the bird. Then all of a sudden bad things started happening, so they just assumed that it must have had something to do with the bird that taps on trees. So in this episode, 'The Exile', Korg went out into the woods and said he wasn't going to come back until the thing cleared up.

"Then it ended up that the bird who taps on trees also ended up saving his life, because I kept insisting to

Deep in a cave, Korg is ready to defend his wife, Mara, from approaching danger



Ree

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Uncle Bok that we should go out and look for him. Korg would get killed because it was very dangerous in those days, the animals were very big. I said we should wait for a sign to go look for him. Then the bird began to tap on a tree, and I was sure that it was the signal to begin our search. We finally did go out and sure enough, Korg was being attacked by a lion and we saved him!"

You really have to watch Korg: 70,000 B.C. to appreciate what the ideas are all about. We tuned it in and were amazed at the imagination and care taken with each episode. You also can't help admiring the oldest son, Tane, who in real life doesn't want to get typecast as a 15-year-old Neanderthal kid! (quote-unquote).

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VAMPIRES of the SCREEN

by GEOFF MEEHAN

By now everyone knows that the first Dracula, vampire of the screen, was Bela Lugosi. What few people realize is that some two years earlier Lon Chaney, Sr. was slated to star in the same role. Unfortunately, cancer of the throat took his life before actual shooting could begin.

So Bela Lugosi became the "Lord of the Vampires." The Hungarian-born actor made Dracula a timeless classic.

Lugosi's screen career spans nearly 40 years beginning in 1919 with his appearance in "Necklace of the Dead" and "Dr. Jekyll and Mr. Hyde." Both were European productions.



Christopher Lee dying on his magic circle

Although he had sustained a number of silent film roles ("The Silent Command", 1923, and "The Rejected Woman", 1924 and "The Night Girl" in 1925) in Hollywood, "Dracula" represented his first major success on the American screen.

And for good reason, the young, talented actor took Stoker's Count Dracula and through the mystical essence that only a

native of Central Europe can possess, created "death" as the mind had never imagined. Lugosi's co-stars in the Universal production were Edward Van Sloan (Professor Von Helsing, Dracula's nemesis), Dwight Frye (Renfield), and Helen Chandler (the Count's love among the living).

Ironically, Dracula was not only a financial blessing for Lugosi, but a black curse as well.

Throughout his remaining years he was always cast as one possessed by demonic beings.

The most recent ghoul to exit the crypt of terror is the blood-sucking fiend Barnabas Collins portrayed by Jonathan Frid. The former vampire of daytime television who drove his housewife viewers and their teenage daughters up the walls every time he bit some pretty actress's neck has made his debut as a screen vampire in "House of Dark Shadows." Frid, like John Carradine, is a fine Shakespearean actor. He was relatively unknown until Dan Curtis, producer of "Dark Shadows".

decided to introduce the vampire aspect into the script to bolster sagging ratings.

As the 170-year-old vampire, Frid was a SMASH! He began receiving huge bundles of fan mail from his audience. Their content all suggested that he bite their tender little necks.

Many well-known character actors have played the role of Dracula. In 1943, Lon Chaney, Jr. succeeded in portraying the Count's offspring in "Son of Dracula". But his performance was lukewarm to say the least.

"House of Dracula" staffing the classic character actor, John Carradine, was to appear next after Lugosi's "The Return of the

Die you fiend, die!!



Vampire" a year earlier. Carradine's performance was perhaps the closest to Bram Stoker's original conception of the blood-sucking fiend. The tall, gaunt Carradine proved himself a fine gothic villain and a dynamite Dracula.

Though horror films enjoyed a good audience, the vampires of the screen virtually disappeared during the early 50's.

It was not until 1957 that the coffins were pried open again and the deadly demons once again began to plague the screen.

"Blood of Dracula" pitted the old boy against a pack of teenagers. The critics hated it but vampire fans loved it.

However, the real good stuff was only a year away. Across the Atlantic in merry old

Please turn page



Jonathan Frid, star of "House of Dark Shadows," in his role as Barnabas Collins

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England, Hammer films was busily preparing "Horror of Dracula" starring Christopher Lee. The production was a dark success with handsome sets and lavish expensive costumes. Blood flowed freely and on close-ups WOW! Lee's portrayal of the great ghoul was single-minded in intent—scare the people out of their seats. And he did just that.

Up until the time of "Dracula", Christopher Lee, like the great Lugosi, though blessed with superb acting abilities was only seen in minor parts. Dracula changed all that.

After a brief period of residing in Switzerland, Lee returned to the screen. And in 1965 Lee once again emerged as the blood-sucking Count in "Dracula, Prince of Darkness".

On the personal level, Lee is a well-read individual and interesting to chat with about almost any subject. He enjoys singing and is considered deadly with the blade. Incidentally, he'll answer fan mail, a rare treat from a man with such a busy schedule.



Barnabas Collins

Dracula has not been restricted to the male set either. Going back to before pre-lib days, "Daughter of Dracula" (1936) starred Gloria Holden as the blood-sucker.

So the vampires of the screen are very much with us. They don't seem to ever die, they're just resting, waiting to scare the pants off the next generation.

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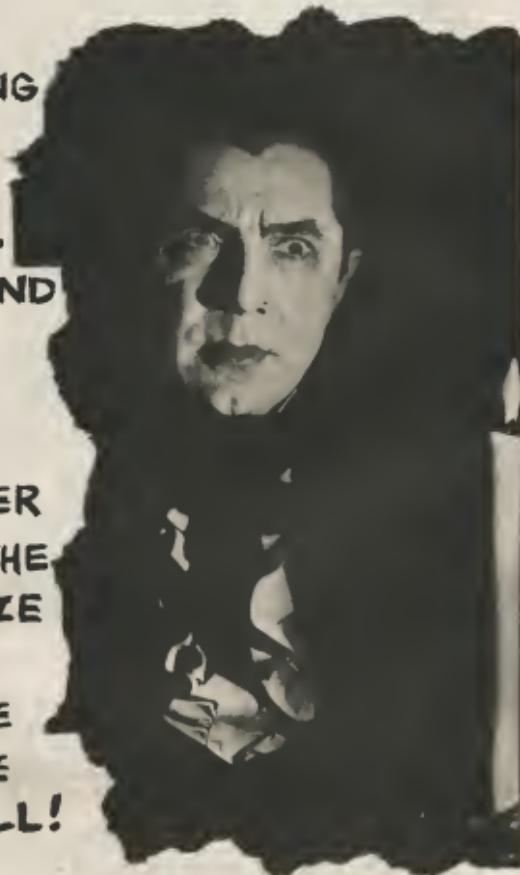
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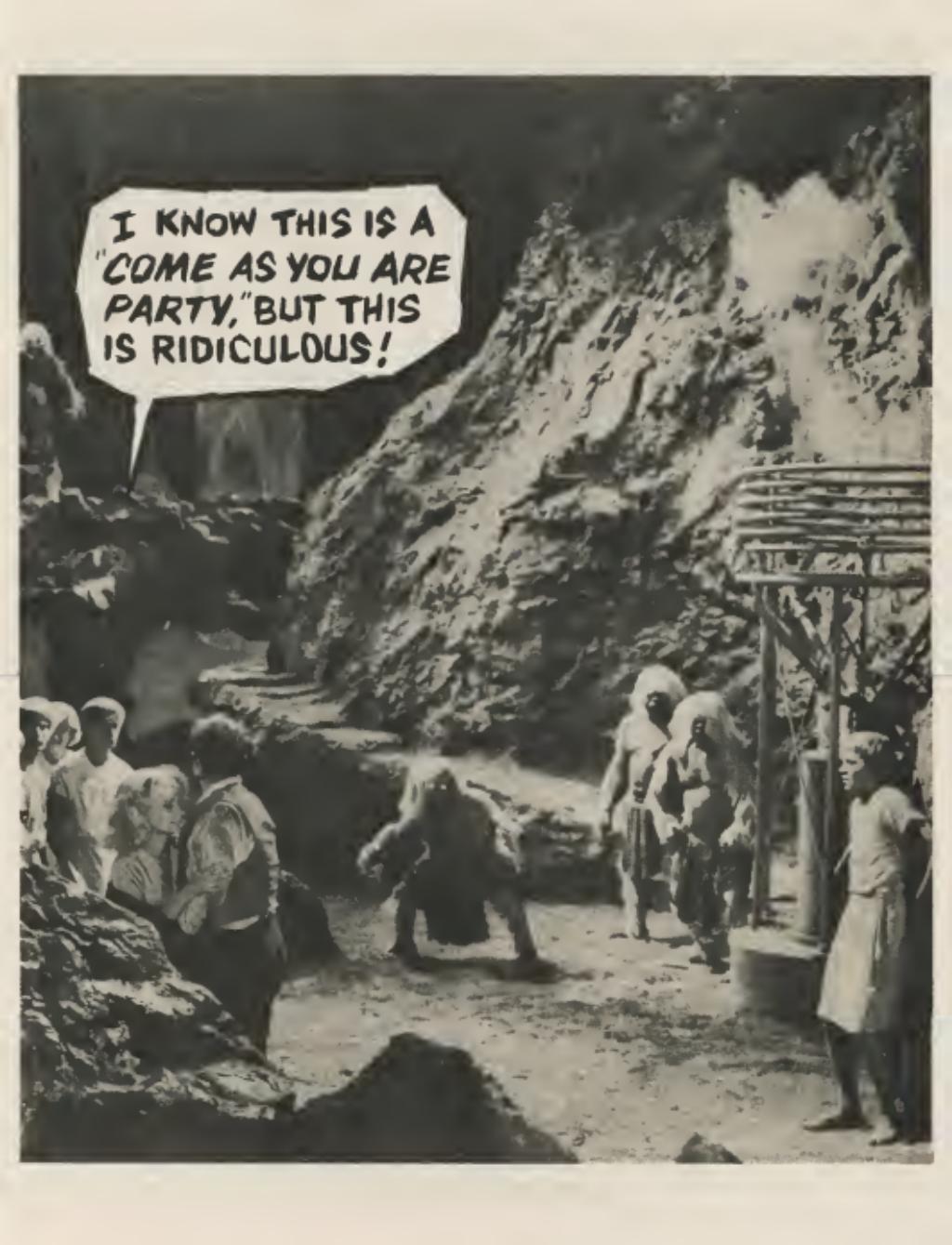
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Here are but a few scenes from a very spine-tingling series . . .





HORROR RISES FROM THE TOMB

During the XV century, a French Knight and his mistress are put to death because of their crimes. His head is cut off and buried far away from his body. She is hanged. Before he dies, the Knight swears to get revenge. Centuries later, two direct descendants get to be very close friends. Both live in Paris where they meet their girl friends and out of curiosity, the four decide, after a seance, to return to the land and castle of their ancestors in search of the head and body of the decapitated Knight. They find his head and body intact but supernatural events then cause the rebirth of the monster who locates his mistress's coffin. The cursed pair start again to commit a series of crimes and atrocities that spread terror throughout the countryside. In all his crimes, the monster is accompanied by his mistress.

An ancient charm saves the last survivor as the murdered lovers disintegrate into the past.



MURDER MANSION

Laura and Fred motoring across country become lost. By nightfall they meet a young heiress, Elsie, who tells them her car had crashed against the wall of an old cemetery. She adds that suddenly, from behind some tombs, she had seen the ghastly figures of an old lady accompanied by a driver wearing an old livery. As the two figures approached her, Elsie had realized the driver had a deep wound in his chest. Laura, Fred and Elsie finally reach an old mansion and there meet the Tremonts. Mr. Tremont is Elsie's solicitor. He tells them that he too got lost in the fog and sent his car crashing against that of a man called Porter. Unable to continue their trip, they had decided to spend the night in an old mansion nearby. The owner of that strange place is a girl called Martha.

It is near an abandoned village. Martha explains a legend, according to which the inhabitants of the village had left her after being provoked by a mysterious vampire who had killed many people. She explains that an old aunt of hers had gone on living in the mansion, alone with her driver. Later, the strange lady, together with her driver, had been killed in a car accident; the old lady's head had been severed while the driver had his chest smashed by the steering wheel.

Elsie, horrified, remembers the weird figures in the cemetery. The travelers cannot leave the house because they have no transportation; the fog would prevent them from going anywhere. The night turns into a horrible nightmare of blood and horror from which only two people escape; Fred and Laura, who solve the mysteries of the unearthly happenings, are the only two able to leave the tragic place, now barely visible in the shroud of deadly fog.

Amen-Ho-Tep, the "Damned Pharaoh", was mummified in life as punishment for crimes to his people.

Egyptologist, Nathan Stark, discovers Amen-Ho-Tep's tomb and takes the coffin and papyrus, found inside, to London for study. Aided by Professor Sir Douglas Carter, Nathan and his wife Abigail finally decode the papyrus. They discover that his soul will not rest until one of his descendants, through magic and the sacrifice of three virgins returns life to him. The sarcophagus is put on display in a hall of the Lansbury Foundation. At night, when the show closes, two people, Assad Bay and Ganufer, who remained in hiding, take the sarcophagus away. In a devilish rite, they return the Pharaoh to life.

The mummy must find a body to reincarnate the soul of his beloved concubine, Amarna, choosing for it Sir Douglas' daughter and Helen, an Egyptian woman, dead years ago. Nathan, suspecting Assad and his companion, relays his suspicions to the Inspector of Scotland Yard.

Meanwhile the mummy has murdered Sir Douglas and kidnapped Helen. Nathan, aided by Abigail, tries to get the necessary evidence. He secretly enters the house of Assad who discovers and puts them in a cell.

That night the mummy and Assad prepare the rite by which Amarna's soul must enter Helen's body. Ganufer decides to help Nathan and Abigail run away. She is discovered by Assad who kills her.

Nathan and Abigail attempt to free Helen, but the mummy resists. After a terrible struggle the mummy falls into a fire and begins to burn.

Assad tries to escape but the mummy embraces him, and they both die in the pyre.

Nathan and Abigail flee with Helen, meanwhile the police inspector goes to Assad's house to arrest him. He arrives just as Nathan and Abigail appear with Helen at the house door. Before their surprised eyes, supernatural events happen that really make them doubt whether the moments they have just lived are a product of their imagination.

MUMMY'S REVENGE



THE FURY *of the* WOLFMAN



Professor Waldemar Daninsky, only survivor of a scientific expedition to Tibet, owes his life to an old monk who found him exhausted on a mountain top.

Daninsky cannot explain the wound on his chest. But the old monk gives him a small box and makes him swear that he will only open it if the wound takes the shape of a pentagon . . .

Otherwise he must destroy the box, unopened.

Back home, Daninsky discovers that his young wife Erica has a lover. And one night while kissing her, the wound on his chest becomes a pentagon. His face becomes deformed, his hands become claws, his teeth become sharp . . . Daninsky is transforming into a Wolfman!!!

Dr. Ilona Hellman, Daninsky's coworker, is involved in strange experiments . . . and as Daninsky's situation grows worse and he begins to kill regularly, this turns out to be exactly what Ilona has been waiting for. She is using her scientific work for one purpose only . . . to get full power over dead human beings, bring them to life again and master them . . .

And when Wolfmar falls into her power, she will dominate him now, for ever . . .

This is the tragedy of a man, who became an animal . . . a . . . WOLFMAN!!

* * * * *

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FIND-THE-MONSTER-ACTOR

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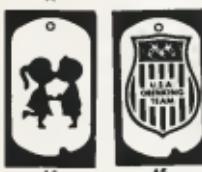
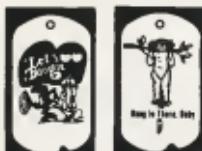
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